

VANCOUVER *Recital* SOCIETY

I 5TH SEASON
1994-1995



AT THE VANCOUVER
PLAYHOUSE

**Christòpheren
Nomura**

Baritone

Kayo Iwama

Piano

Sunday
September 18, 1994

**David Owen
Norris**

*1991 Gilmore Artist
Pianist*

Sunday
October 30, 1994

Vancouver Institute Public Lecture
"The Craft of Music"
Saturday, October 29 8:15 PM
Instructional Resources Centre
University of British Columbia
Admission Free

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He Sings Like Bure Skates

Dmitri Hvorostovsky

IN RECITAL • VANCOUVER DEBUT!

The score may be operatic, but the crowd still rises to its feet for Russia's young baritone prodigy. See him at the Orpheum Theatre, Friday, October 28, 1994 at 8 P.M. For tickets call TicketMaster at 280-3311.

VANCOUVER
OPERA



VANCOUVER *Recital* SOCIETY



Christòpheren Nomura

AMERICAN BARITONE CHRISTÒPHEREN NOMURA WON the 1992 Young Concert Artists International Auditions and was also honoured with the Paul A. Fish Memorial Prize. Thereafter, he made his New York and Washington D.C. recital debuts at the 92nd Street Y and the Kennedy Center, both sponsored by the Lindemann Vocal Chair of YCA.

Mr. Nomura has performed as soloist with Seiji Ozawa and the Boston Symphony in Orff's *Carmina Burana*, and in the Beethoven *Choral Fantasy* led by John Oliver. He has also appeared at the Isabella Stewart Gardner Museum in Boston, with Roger Norrington and the Boston Early Music Festival in Mozart's *Idomeneo*, as well as at the Spoleto Festivals in Charleston and Italy. In addition, Mr. Nomura has held Educational Residencies at such centres as the Carnegie-Mellon University in Pennsylvania, Western Michigan University, and the Krannert Center in Champaigne-Urbana, Illinois. Engagements this season include the Brahms *German Requiem* with the Vancouver Symphony and Sergiu Comissiona, and the Fauré *Requiem* at the Takefu International Music Festival in Japan with conductor Chosei Komatsu.

In 1990, Mr. Nomura was awarded a Fulbright Grant for advanced studies in Germany where he worked with William Workman. While there he appeared as soloist with the Hamburg Symphony and Chorus, and was heard in a nationally broadcast memorial concert for Leonard Bernstein. That same year, Mr. Nomura won First Prize in the International Vocal Competition of the Mozarteum in Salzburg. Under the auspices of a Frank Huntington Beebe Grant in 1991, he studied the Art Song repertoire with Dalton Baldwin and Gerard Souzay in France, and Elizabeth Schwarzkopf in Germany.

Born in Oakland, California, Mr. Nomura performed in *Tosca* with the San Francisco Opera at the age of 12, and in the *Magic Flute* at 13. He earned a Bachelor's degree in Political Science from Tufts University, and a Bachelor's and Master's degree with Distinction in Performance as well as an Artist Diploma from the New England Conservatory of Music. Mr. Nomura's vocal studies have been with Bernard Barbeau, Mary Morrison, Phyllis Curtin, and Susan Clickner.

Following Mr. Nomura's successful debut at the 1993 Vancouver Chamber Music Festival, we enthusiastically welcome his return to Vancouver.

Mr. Nomura appears by arrangement with Young Concert Artists, Inc. 250 West 57th Street, New York, New York 10019.

Kayo Iwama

PIANIST KAYO IWAMA EARNED HER BACHELOR OF MUSIC degree at the Oberlin College Conservatory of Music where she was elected into the Phi Kappa Lambda honour society.

She then continued her studies with Gilbert Kalish at the State University of New York at Stony Brook as a Graduate Council Fellow. Ms. Iwama has been a fellow at the Tanglewood Music Center for two summers and has studied at the Banff School of Fine Arts, the Music Academy of the West, and the International Summer Academy in Salzburg. In Boston she has appeared on WGBH Radio on numerous occasions and performs widely throughout the area as an accompanist and member of the Linbrook Piano Trio. She is an active coach and is on the faculty of the Community Music Center of Boston, and holds the position of rehearsal pianist for the Boston Symphony Orchestra.

Adelaide, Op. 46
Der Kuss, Op. 128

LUDWIG VAN BEETHOVEN 1770-1827

Liederkreis, Op.24

ROBERT SCHUMANN 1810-1856

Morgens steh' ich auf und frage
Es treibt mich hin, es treibt mich her!
Ich wandelte unter den Bäumen
Lieb Liebchen, leg's Händchen auf's Herze mein
Schöne Wiege meiner Leiden
Warte, warte, wilder Schiffmann
Berg' und Burgen schau'n herunter
Anfangs wollt' ich fast verzagen
Mit Myrten und Rosen, lieblich und hold

Don Quichotte à Dulcinée

MAURICE RAVEL 1875-1937

Chanson romanesque
Chanson épique
Chanson à boire

INTERMISSION

IF ONCE WAS NOT ENOUGH...

FOR THOSE WHO ENJOYED THE CONCERTS OF THE 1994 Vancouver Chamber Music Festival, or for those who simply missed them, you can hear all the concerts broadcast on CBC Stereo's "Mostly Music" at 9:05 am (105.7 FM).

Mark the dates Sept. 19-23 on your calendars!



Cinco Canciones Negras

XAVIER MONTSALVATGE b. 1912

Cuba dentro de un piano
Punto de habañera
Chévere
Canción de Cuña Para Dormir a un Negrito
Canto negro

In the Alley

The Things Our Fathers Loved

CHARLES IVES 1874-1954

Strings in the Earth and Air
Seashore Girls

RICHARD HUNDLEY b. 1938

Cabaret Songs

WILLIAM BOLCOM b. 1938

Song of Black Max (as told by the de Koonig boys)
Waitin'
Amor



Tonight's recital is being recorded for broadcast at a later date on CBC Stereo's "The Arts Tonight" (105.7 FM)

The “Immortal Beloved”. Throughout European social history from the twelfth right up to the nineteenth century the idea of “feeling” or more specifically the feeling of “suffering” in love came to be accorded a special place of importance. Feeling became transformed into a value; the greater this value became, the more “suffering” came to be the one feeling most worthy of respect. In looking for the beloved in every transformation, the unattainable, immortal beloved became irresistible. We encounter her presence everywhere celebrated in art, the art song literature, and, indeed, in the very lives of those who penned them.

Just who was she? Snapshots taken through the ages would undoubtedly reveal her in many guises both real and imagined; the photo album would indeed be thick. Open the volume of art song muses to find a photo of the unattainable virtuous princess in 12th century garb being serenaded in song with great passion by a troubadour experiencing wild upheavals of the heart. Turn the page again — ah, Cervantes’ Dulcinea witnessing Don Quixote’s foolish demonstrations of love; the noble fool ready to please her with whatever impossible actions were required. Next — Antonie Brentano who, after much research into Beethoven’s letters, is revealed as his “Immortal Beloved”. And then there is the supreme “Immortal Beloved” — Clara Schumann — with both Robert Schumann, and Johannes Brahms in the same photograph. We find her ubiquitous being running through the songs and song cycles like a cohesive thread welded of reality and fiction. The songs in tonight’s first hour all pay tribute to Her — the “Immortal Beloved”.

With the second half of the programme, stepping over to 20th century America, we take out an altogether different photo album. The “Immortal Beloved” is replaced by images of America and its popular culture. The lofty has given way to the vernacular where now the photos are of wide open landscapes, cabarets,

musical theatres, African-American spiritual and jazz singers, and ragtime performers. These are the images that pervade and inspire the American 20th century song literature. The image of the suffering alienated artist “expressing” himself as a starting point for the creation of works/compositions of art no longer exists. Charles Ives drew inspiration not from some unattainable object of love, but from the rugged and ebullient personality of American life — the sounds of war, patriotism, harvests, camp meetings, circuses, church bells, holiday parades, the changing seasons. In short, the poetry of the land. The poetry of text — with its new forms of interaction between music and language — became also the muse of 20th century American art song. Richard Hundley has written that “the chief source of inspiration in my songs are the words themselves and I have tried to recreate in music the emotions I experienced on first reading the poems”. For William Bolcom many of his works — expressed with flamboyant and vivid illustrative power — are rooted in the popular idioms of jazz, musical theatre, and the modern cabaret. Art and entertainment moves ever closer together. This crossing over of jazz along with the music and rhythms of the African-American world into the realm of high culture, or the banishment of “style” in favour of a cross-range of experience ventures beyond the borders of America to surface in Catalan composer Xavier Montsalvatge’s *“Cinco canciones negras”*.

Two visions of art one giving way to the other — the one tradition of high art dominated by the lofty, the creative individual and notions of originality replaced by that of the cross-fertilization of the vernacular into high culture revealing new relationships between the inner artistic environment and the outer social environment. Together they signal major changes in the very notion and function of art. What then will be the snapshots of the next centuries?

GLORIA WONG

David Owen Norris

DAVID OWEN NORRIS IS ONE OF BRITAIN'S MOST enterprising pianists whose career has embraced broadcasting, teaching, and artistic directorships in addition to his work as a performer. In 1991, as the first recipient of the Irving S. Gilmore Award, Mr. Norris was selected from 75 pianists in 22 countries by an incognito panel that listened to concert recordings and attended recitals over several years without the candidates' knowledge that they were under consideration. The award is bestowed upon an outstanding pianist with not only the most distinctive musical voice, but whose ideas about music was deserving of a wider audience. Since becoming the first Gilmore Artist, Mr. Norris' engagements have taken him to concert halls and universities all over the United States, with debut recitals in New York and Washington D.C. as well as concerto performances with the Chicago Symphony Orchestra. In addition, he has appeared with both the BBC Scottish and BBC Symphony Orchestras at the Proms as well as with orchestras in France, Switzerland, and Germany.

Born in England, Mr. Norris received the Halstead Leaving Scholarship in Composition, and graduated with First Class Honours in music as an organ scholar from Keble College, Oxford University. Mr. Norris currently holds the position of Professor and Fellow at London's Royal Academy of Music, and Fellow of the Royal College of Organists. He has made over 200 BBC Radio broadcasts as pianist, fortepianist, and harpsichordist, and has appeared frequently on television in the U.K., Germany, Austria, and Holland. Other projects for the BBC have included presenting over 80 programs, among them *"The Works"* and *"In Tune"* for Radio 3, and appearances on such BBC television programmes as *Jim'll Fix It*, and *Cardiff Singer of the World*. He is also

the Chairman of the Faculty of the Steans Institute at the Ravinia Festival in Chicago, and Artistic Director of the 1995 Cardiff Festival. In 1993 he was named the Gresham Professor of Music at the University of London where during the next three academic years he will deliver a series of lectures on the philosophy of music.

In conjunction with Mr. Norris' Vancouver debut recital, he will give a lecture titled *The Craft of Music* sponsored by the Vancouver Institute on October 29, 8:15 PM at the Instructional Resources Centre of the University of British Columbia. Admission is free-of-charge to what is sure to be a most stimulating talk on how musicians working in all styles are leading to a new way of thinking that stresses the common origin of all types of music in human society — a view which sheds light on the path ahead not only for music, but for humanity.

Mr. Norris appears by arrangement with Jonathan Wentworth Associates, Ltd. Lincoln Building, Suite 503 100 Stevens Avenue. Mt. Vernon, New York 10550.

Six Piano Pieces, Op. 118

JOHANNES BRAHMS 1833-1897

Intermezzo in A minor
 Intermezzo in A major
 Ballade in G minor
 Intermezzo in F minor
 Romanze in F major
 Intermezzo in E flat minor

Third Sonata (1973)

SIR MICHAEL TIPPETT b. 1905

Allegro
 Lento
 Allegro vivace

INTERMISSION

Piano Sonata

JAMES MACMILLAN b. 1959

Adagio
 Allegro
 Adagio

Sonata in A major, Op. 101

LUDWIG VAN BEETHOVEN 1770-1827

Allegretto ma non troppo
 Vivace alla marcia
 Adagio ma non troppo, con affetto; Allegro



*Tonight's recital is being recorded for broadcast at a later date
 on CBC Stereo's "The Arts Tonight" (105.7 FM)*

When Brahms left his native Hamburg for Vienna in 1862, his interest in solo composition shifted from the variation and dance forms to freer, more improvisatory pieces; nearly all the solo piano works are entitled capriccios, intermezzos, rhapsodies, or fantasies. These works come from widely separated dates during his thirty-five years in Vienna; there were two sets of piano pieces from 1878-79 and four sets from 1892-93. Among the last group of solo piano compositions were the *Six Piano Pieces, Op. 118*. Brahms completed work on the set in 1893 at his summer residence at Ischl. It is possible that he had sketched some of the pieces earlier. The collection was published later that year by Simrock, and given its first performance by the Hungarian pianist Ilona Eibenschutz on January 22, 1894 in London's St. James Hall.

England's venerable Sir Michael Tippett discovered his musical inclinations while still a young boy studying piano in the small Suffolk village of Wetherden. After grammar school Tippett attended the Royal College of Music for continued piano lessons and training toward his ultimate goal — composition. The 1930s awakened interests in choral music opera, and political pacifism. Between 1940-51 he served on the faculty of Morley College, London. Subsequently he worked as a commentator for the BBC. Tippett was knighted in 1966.

Tippett composed his *Piano Sonata No. 3* on a commission from Paul Crossley who played the premiere on May 26, 1973 at the Bath Festival; the score was dedicated to Anna Kallin. After exhausting himself with his *Third Symphony*, Tippett sought relaxation in a new piano sonata but soon encountered an aesthetic predicament whose solution consumed one full year. His design required a delicate balance of unity and diversity within a large scale movement. Tippett discovered archetypes among the late piano sonatas of Beethoven; but comparisons between Tippett and Beethoven exist only at the conceptual level. Although performed as a continuous piece, the *Sonata* falls into three independent sections. Tippett exploits texture and density as a means of contrast and continuity. The initial segment, *Allegro*, largely maintains a widely spaced

two-part counterpoint. Rare chordal writing stands in bold relief. This sparseness resumes in the closing *Allegro energico*, although with fresh melodic material. A theme consisting of 17 thick six-part chords undergoes variations four times. Each elaboration occurs a minor-third higher so that the final variation returns to the original pitch level.

The young Scotsman James MacMillan deservedly ranks among the brightest composers of the thirty-something generation. His earnest ambition for direct musical communication with audiences reveals itself in an engaging blend of incisive rhythms, piquant instrumental colours, and magnetic spirituality. Appointed Affiliate Composer of the Scottish Chamber Orchestra in 1990, MacMillan also began a three-year term as Visiting Composer of the London Orchestra in 1991.

The *Piano Sonata*, composed in 1985, received its official premiere in a September 1987 broadcast performance by William Wright for Radio Scotland. Its recital premiere was given in London's Purcell Room on February 26, 1989 by Rolf Hind who also released the first recording. MacMillan prefaced his piano score with the following explanatory note: "I wrote my *Piano Sonata* during a bitter Ayrshire winter and recall the barren trees and hard frozen ground of a landscape that was empty and silent but for the harsh hollow cry from the rookeries. This is reflected in the *Sonata's* tolling, mournful chords with its burst of violent, or delicate and icy figuration. Throughout the three movements the music conveys a mood of elegy, or despair and desolation."

Baroness Dorothea von Ertmann (1781-1849), a fine amateur pianist, moved to Vienna with her husband Colonel Stephen von Ertmann in 1804. Both possessed an ardent love for music and soon found themselves travelling in the same social circles as Beethoven. The Baroness became a steadfast devotee of Beethoven's music, championing it long after his death. Her extended and close relationship with the composer caused some speculation that she may be the mysterious "Immortal

Beloved". Beethoven dedicated the *Sonata in A major, Op. 101* to the Baroness.

Beethoven conscripted this *Sonata* in his patriotic crusade for German tempo designations to replace the prevailing Italian nomenclature. Completely dedicated to this cause, he offered to pay for the German title page and even consulted a linguistic expert on appropriate terminology. Opus 101 became the first sonata bearing the subtitle "*für das Hammerklavier*" ("for the piano"). Beethoven's so-called "*Hammerklavier*" *Sonata, Op. 106* was next to carry the designation, as did the *Sonata in E major, Op. 109*.

The *Sonata Op. 101* is a multi-movement work performed without breaks like a fantasy. Beethoven instills a casual, pastoral atmosphere in the first section, the most compact opening movement in his entire piano sonata output. The "*innigsten Empfindung*" ("heartfelt expression") results — as it would later for Schumann — from a general avoidance of the tonic chord and from extended syncopations that disguise the prevailing meter. Energy accumulates in the march through the exchange of dotted rhythms between hands. The trio employs imitative counterpoint, then the march repeats. An effective slow section, with a brief recollection of the work's opening theme, provides an introduction to the *finale*. Dramatic weight rests in this spirited portion, the most expansive movement in the *Sonata*.

PROGRAMME NOTES BY TODD E. SULLIVAN © 1994

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The Vancouver Foundation for its financial assistance in the rebuilding of the Society's Hamburg Steinway;
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NORTH AMERICA'S ONLY organization dedicated to the newest discoveries in the musical world, makes its home in Vancouver. The Vancouver Recital Society (VRS) was formed in 1980 to offer audiences the thrill of discovering the classical virtuosos of the future.

More than a decade later, the VRS enjoys one of the most loyal and supportive audiences in the city. Regularly selling out the Vancouver Playhouse, these audiences have been dazzled by such luminaries as Cecilia Bartoli, Joshua Bell, and András Schiff – long before they became household names.

In addition to this regular series, each year the VRS trains the spotlight on internationally renowned soloists – fundraising events which effortlessly fill the house. With performances at the lush Orpheum Theatre, the VRS has been honoured to present performances by such artists as Kiri te Kanawa, Jessye Norman, Itzhak Perlman, and Kathleen Battle.

Each summer, the VRS also presents the Vancouver Chamber Music Festival, a two week celebration of young international talent. Broadcast nationally by CBC Stereo, this Festival attracts music lovers from all over North America.

Funding for these recitals comes from ticket sales as well as from government sources. But a large portion of our support comes from private donors who affirm their role as patrons of inspiring and progressive musical talent. *Your assistance will help us all discover the stars of tomorrow.*

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Funding applications are administered by a nine-member board which annually assesses applications and allocates grants for innovative programming ideas. Board members are The Honorable Pauline McGibbon, C.C., Honorary Chairman; Don Brown, Chairman; Cliff Minshull, President; and Roberta Beiser, Fred Davis, Maureen Forrester, C.C., Lonny Holland, Marie Lambert, C.M., and Marg Southern, O.C., Directors.

du Maurier Arts Ltd. is privileged to provide many special Canadians the opportunity to develop their rare talents, and to share them with grateful audiences - large and small, young and old - all across the country.

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